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Digest

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Barnum Sings Again!

The Magic Touch of Showmanship brings opera to the masses—and they love it!

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Views and Reviews

JACKIE ROSS

THE BRAVE BULLS (Col.) with Mel Ferrer, Miroslava and Anthony Quinn.

With a man like Robert Rossen, you can't be sure of anything except the fact that his pictures are not likely to be quite like anyone else's. Who would ever have predicted that anyone in Hollywood would have put on film the story of a native American fascist, as he did in ALL THE KING'S MEN, stuck closely to reality in doing it, and then, of all things, land up with both an Academy and a box-office winner? Rossen is among the handful of American producers who appear to disdain formula, and what is more, among that even more select group who seem to be able to make their experiments pay off.

In his most recent production, a movie adaptation of Tom Lea's THE BRAVE BULLS, Rossen has really gone off-beat. For one thing, Rossen has chosen an area of human behavior which has always been a puzzle, if not a positive anathema, to the North American mind—bull fighting. Yet, it might be well to remember that Lea's novel was a best-seller. Obviously then, there is an American audience for a well-done piece on the art of the matador, be it literary or cinematic. Before those exhibitors who react to the original as to a plague start wailing too loudly about Rossen's choice of subject, let them stop to recall that millions of people paid their good money for Lea's book. So it stands to reason that this same audience is available for the picture—IF THEY ARE REACHED.

The central theme of the picture is simple—a man, in this case Mexico's greatest matador, Mell Ferrer, loses his nerve. The plot is concerned with his efforts to get it back, with complications in the form of his unfortunate love affair with Miroslava, the death of his friend and manager, Anthony Quinn, and his relationship with his younger brother. The whole thing ends up in a really smashing climax, a bullfight in which both Ferrer and his brother are wounded and during which Ferrer suddenly finds his courage.

Judging an actor's performance is always a matter of personal taste and one cannot predict what the solons of the Academy will decide when next year's Oscar derby rolls around. However, I would like to go on record right now as saying that unless some pretty startling acting comes to our notice before January 1st, 1952, Ferrer deserves an Oscar for his performance in this film. He manages to be convincing in a heroic role and, at the same time, to appear quite natural to our phlegmatic North American eyes, an achievement the scope of which you cannot realize until you see the film and understand the demands of the part.

In this epic story a hero, Rossen has once again used that peculiar almost ragged technique that he employed in ALL THE KING'S MEN. Basically, you might call this method 'documentary', in that he is attempting to portray a highly imaginative situation in terms of flat reality . . . shots clouded with dust, where ordinarily there would be dust, and where, in the average movie, some high class A.S.C. cinematographer would give you the shot crystal clear. Another of these deliberately primitive cinema tricks is the reluctance with which Rossen uses dolly and crane shots—those darlings of the musical extravaganza. For the most part, the camera just stands still and photographs the action, which sometimes gives you a feeling of on-the-spot reporting that you feel a tremendous urgency about the shot — 'if he doesn't get it this one time, it may never happen again because it isn't acting, it's real'—that kind of feeling. Used in juxtaposition against a story which deals in such ideal abstractions as 'courage', the technique is extremely effective. However, it does take some getting used to, after having been exposed to Hollywood's fantastic technical virtuosity for so many of our film-going hours. It's like listening to a man with an accent. For a little while, the idiom is strange but, in the case of Rossen's THE BRAVE BULLS, as in the case of many a man with an accent, once you become accustomed to it, you find he really has something to say.

TRADE headlines

J. W. Wiliams, Spearman Texas, has a drive-in with a ramp which can accomodate eight planes — Wagon Wheel Drive-In has two lighted runways to allow planes to land and to take-off.

•

Mario Lanza, MGM star of Great Caruso, received a six-month royalty statement of $122,000 for RCA Victor Red Seal diskings, particularly Be My Love, the latter platter has sold 1,300,000 copies. Lanza is on a 10% royalty.

•

Cardinal Francis Spellman's book, The Foundling, listed as Best Seller. Motion Picture rights may be purchased. There is considerable interest.

•

Bob Hope returns from Europe and will do a personal appearance tour through East and Midwest of U.S. before returning to Hollywood for Paramount production, Son Of Paleface, in which Jane Russell and Roy Rogers will co-star with Hope.

•

Mario Lanza asks $18,000 for week's appearance at Ambassador Hotel's Cocoanut Grove, highest price ever asked by Night-Club artist. No deal as yet made.

•

Loew's orders an RCA big screen TV unit for installation Century, Baltimore, to be used as experiment — doubtful it will boost box-office, if it does more Loew's installations will follow states Loew's vice-pres. Joseph R. Vogel.

•

Great Caruso tops box-office in the U.S. as national champion for May — RKO's The Thing, second place, Paramount's, Appointment With Danger, in third and RKO's Forbidden Past in fourth place.

•

UA and producer Ken McEldowney of River considering release of picture late summer on roadshow basis.

•

Peter Myers, new Canadian 20th Fox general sales manager to the Coast for conferences at 20th Century studio.

RAY PRESENTS

I HAVE been amused by a sentence which I have read, "A man on his feet is worth two on his seat." I did not remember the quotation word for word when I passed it along to Gordon Lightstone, Pete Myers and Abe Cass at Child's table, but the meaning was there when I said, "One *tokes* standing up is worth two sitting down," which is not as far astray as the garbled story about "as black as a crow," which finished up, being repeated, that a man had swallowed a crow. Such is the life of repetition, each person adds his own bit to a story until it becomes magnified into fantastic proportions similar to our use of the word "poison" in connection with a star or a picture, the latter which may not have come up to box-office expectations in a few situations.

The quotation, "A man on his feet is worth two on his seat," is from the story in the June 4th issue of Life, captioned, The World's Oldest Millionaire Becomes a Centenarian. It is the story of William Graham, of Pryor, Oklahoma, who achieved the age of 100 years, and is reported as the world's oldest millionaire, worth, it is said, about seven million dollars.

Mr. Graham is president of First National Bank, and to celebrate his 100th birthday, he gave his town of Pryor, a gift of $280,000 to acquire its own electrical distribution system.

The town remembered his birthday with a big celebration, for, in addition to the $500,000 which he has given the town, the citizens remembered that during the depression, William Graham made personal loans to residents which his bank could not make, stating, "A good moral risk is better than a secured risk." Congratulations William Graham, may you continue to stand upon your feet as you have done before your 51-year-old stand-up desk, and may your giving be not only recorded in the town of Pryor, but in the Eternal Book of the Elect.

I AM thinking of some of our old-timers, who have still many years to go to reach a century of years, wise showmen who have garnered up wisdom through their years of observation and experience, and I am thinking of that call which we frequently hear for a panacea of our ills, "This industry needs new blood."

There is no doubt but that this Industry requires people with healthy bodies to stand the high pressure salesmanship which keeps our Industry ever on the move, but should we ever get an idea to sell our veterans short, such a policy would truly be a short-sighted one.

The Vincent Massey Report is such an all-embracing one, it deals with so many enterprises both artistic and commercial, that no one can pass an opinion on the recommendations which it contains without a good deal of study. It is the result of much study and observation, and is a compilation of much information gathered from many sources, including reports presented from many people. It is the result of a survey which covered over a year in travelling to all parts of Canada, and it is necessary to understand the significance of its recommendations, to take time to analyze the various proposals, and to look ahead into the years for their effect, before a critical analysis can be made.

I AM a believer in private enterprise, and do not agree with the principle of Government Controls, save in emergency, and when controls constitute a Monopoly; for a Government Monopoly is the worst form of Monopoly since it is legalized monopoly and assumes a form of Dictatorship.

I have yet to hear of a Benign Dictatorship. Too much power is not a constructive force, it develops into a tyranny, and tyranny is not in the public interest. Dictatorship is directly opposed to our ideas of Democratic Government, and is the antithesis of all the propaganda which has been in circulation, advocating our Way of Life to that of other nations which are governed by what we call Dictatorships.

We have learned that the air is no longer free, since we have taken to flying planes, and the old idea, "free as the air," will have to be thrown into the ash-can for a certainty if Governments aspire to control Radio and Television.

The Church, in its patronage of Arts and Letters, had the vision that the Creative Force was of the spirit, and that control of Arts and Letters would atrophy the spirit of creation. The Government of any young nation which acquires the wisdom to know that "man cannot live by bread alone," that a nation must keep alive its cultural sources, can find ways and means to preserve its sources of culture without controlling such sources. It can make endowments for research and study, it can provide scholarships, it can show by its approbation and appreciation of Arts and Letters, that those who follow this pattern of life make just as important a contribution to the development and the life of a nation as do industrialists and financiers.

TELEVISION will cost our Government many millions of dollars, and these millions will be obtained from the tax-payers, and among these tax-payers will be many who have invested millions of dollars in the manufacture of TV sets, without which investment, through private enterprise, the Government would have no reason for its channels, and its TV investments.

Can TV be made possible without sponsors, in Canada, and if sponsors are necessary will the Government sell its programs? If the Government enters the field of TV commercially, will not such commercial enterprise be unfair competition with private enterprise in this field? If there are no paying sponsors, will the Government appoint sponsors, and if sponsors are appointed will it not create a suspicion that such sponsors are the special proteges of the Government, from whom these sponsors are likely to receive certain patronage?

THE Canadian Motion Picture Industry operates at the present as a free enterprise in Canada, but if our Canadian Government, in its development of TV, learns that it requires films to service its programs, how long will our Industry in Canada be free from Dictatorship? We know what the FCC in the United States told the producers and distributors when Phonevision required films for its Chicago experiment, for which Phonevision was charging the public, that it was likely to influence FCC in granting Channels to those who had refused. The Canadian Government may request films for its TV experiments, and producers and distributors who do not hand over their properties, may be made uncomfortable through various means.

The Canadian Government has made good use of the CBC, which serves in an important field, it has made good use of its National Film Board, which also serves in a wide field. Control of TV will not add to the benefit of CBC or the National Film Board, nor will it enhance or enlarge their services, as a matter of fact, if the CBC has TV, and both are under Government Control, of what use will the National Film Board be to the Government, unless it is the intention of the Government to make the National Film Board its producing unit for TV? If the National Film Board directs its policies toward film production for TV, the market which it has for so many laborious years built up, through distribution of its subjects to theatres in Canada, in the United States and other countries will be destroyed, and with it, the valuable

(Continued on Page 6)

RKO Picture Program Biggest In History Of Company

Heading for the biggest year in its history, RKO Radio is spending $27,000,000 to complete 25 productions in 1951. At the same time the studio, under Howard Hughes as Managing Director-Production, is releasing a backlog of finished films representing a $21,000,000 investment.

RKO, in association with such independent producing organizations as Wald-Krasna, Samuel Goldwyn, Walt Disney, Edmund Grainger, Sol Lesser, Filmakers and Winchester Pictures, will have a total of 33 pictures ready for distribution in 1952. This sets a studio production-budget record.

The unprecedented program is affirmation of RKO Radio's intention to maintain peak production activity on high budget pictures regardless of general industry slackoffs. The studio is operating with a full quota of man and executive-power on an around-the-clock basis.

Averaging four productions a month in order to bring the line-up in on schedule, RKO will account for:

High Frontier, The Korean Story, The Las Vegas Story, Androcles and the Lion, Girl Gangs, They Sell Sailors Elephants, Tonight We Sing, The Half-Breed, and Les Ballets de Paris, the latter pair to be filmed in technicolor; and African Intrigue, The Racket, The Day They Gave Babies Away and Blackbeard the Pirate, (Technicolor) to be produced by Edmund Grainger.

Wald-Krasna will produce at RKO: The Blue Veil, Behave Yourself!, High Heels, Size 12, Cowpoke, Clash By Night, The Harder They Fall, I Married a Woman, Strike a Match, Exclusive Model, The Gentle Sin, and The USO Story, the latter to be filmed in Technicolor.

Balance of the program includes: The Big Sky and The Left Hand of God, from Winchester Pictures; I Want You, and Hans Christian Andersen (in Technicolor) from Samuel Goldwyn; Alice in Wonderland and Robin Hood, both in Technicolor, from Walt Disney; Day Without End, from Filmakers; and Tarzan the Hunted from Sol Lesser.

As an innovation on its 1951 production slate, the studio will spotlight fresh talent in all forthcoming films. Such newcomers as Faith Domergue, Margaret Sheridan, Kenneth Tobey, George Dolenz, Jack Buetel, Brad Dexter and Carla Balenda are to be starred in future productions.

Anthony Asquith To Direct Covent Garden

Anthony Asquith, director of the double Cannes International Film Festival award winner The Browning Version, has started casting for his new film Covent Garden, the story in Technicolor of a market porter who becomes an opera star. Leading feminine role will be played by lovely, eighteen-year-old Petula Clark who was chosen on the strength of her fine performance in White Corridors.

Win Barron, Paramount's Canadian publicity and ad chief, will lead off next week in a series of guest columns specially written for the Digest on TV and the film industry.

The Digest has arranged to bring its readers, in this series, articles representing the views and plans of all the major distribution and theatre companies as well as guest columns by prominent CBC and National Film Board specialists.

We hope this column will serve as a springboard to a greater clarity and a mutual understanding between the motion picture industry and its younger brother TV.

TV News will not only keep you posted on all the latest developments but will also attempt to act as a clearing house for all and any questions our readers might wish answered. All questions sent in will be turned over to competent authorities and will be published from time to time in this column.

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Prairie News

By BRUCE PEACOCK

In the face of protests, town council at Kamsack, Sask., has decided its 10 per cent amusement tax, effective May 1, 1951, will stay in effect.

A petition had urged a vote on the by-law and a public meeting had asked deferment until July 1. Theatre owners had refused to collect the tax.

Money collected will create a fund for a new town administrative building.

Sutherland Park Drive-in, operated by Famous Players near Saskatoon, Sask., has reopened.

John Hart, former doorman at the Capitol Theatre, Winnipeg, has taken over duties as assistant to Hilliard Gunn, manager of the Metropolitan, Regina. Hart succeeds Bernard Cavanagh who has joined General Films, Regina.

The Paramount Theatre, Moncton, N.B. Left to right: William Gates, manager; T. B. Parlee, Mayor of Moncton, N.B.; Archie Mason, Mayor of Springhill, N.S.; Morris Stein, General Manager, Eastern Division, Famous Players, and R. S. Roddick, District-supervisor, Eastern Division, Famous Players.

'I can make you a Champion!'

'We can use a Champion!'

The things she had to do...
the lies she had to tell
...the love-affair
she had to hide...
these were the price of fame
in the Big-Time sports Racket!

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HARD, FAST *and* BEAUTIFUL!

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AN IDA LUPINO *PRODUCTION STARRING*

CLAIRE TREVOR · SALLY FORREST

Directed by IDA LUPINO *Produced by* COLLIER YOUNG *Screenplay by* MARTHA WILKERSON

RAY PRESENTS

(Continued from Page 3)

publicizing of Canada for the stimulation of Trade & Commerce, and the Tourist Trade.

I AM of the opinion that our Canadian Government should not monopolize TV channels, that it should leave this field open, and let the best man win; this policy is a Democratic policy for a free country and a free people.

We, the people, elect the Government, our election is an indication of our trust, and we, the people, in return expect the Government to trust us. It has trusted the people in respect to other enterprises of equal importance.

The Massey Report emphasizes that we retain and stimulate our own Canadian culture, and perhaps I am reading into this Report that there is a fear that we are becoming Americanized? I trust that this is but "a figment of my own imagination."

DO OUR writers follow the style of the American writers? Do our newspapers and magazines adopt an American style? Do our painters in portraiture, in landscape, in marine, in murals, paint after the Schools or style of Americans? Do our sculptors model after the fashion of Americans? Do our poets and song-writers write sonnets to the Mississippi or 42nd Street? Do our orchestras play God Save the King, and O Canada, or do they play My Country 'Tis of Thee or Yankee-Doodle-Dandy? Do our playwrights follow the pattern of American authors, or do they write plays like Ti-Coq?

We, in Canada, wear American fashions, but we import from Britain, from France, from Italy, the Latin and South Americas, from Sweden, from Switzerland, from many countries. We will agree that the American standard of living is a high standard, from the working man up to the higher-bracket income earner, but is that deteriorating to a Canadian way of life if we follow such a pattern?

WE HAVE lived next door to the United States ever since Canada was born. Have we become less conscious of our nativity, or more conscious as Time Marches On? We cannot say that the United States is not a cultured country, that it has a low standard of education, that it is not a religious country, that it is not a socially-minded country, that it is not a generous country, that it is not a patriotic country, that it is not an industrious country, therefore, having the virtues which we admire, what is this Americanization which we may have cause to fear? Our Canadian stamp is in ourselves, and we will be ourselves, despite the influence of our Good Neighbor, just as we will be ourselves, remaining Canadians, despite the influence of Britain.

I am here reminded of that Farewell Speech given by the Hon. Vincent Massey, P.C., LL.D., His Majesty's Minister for Canada to the United States, 1927-30. This address was at a Farewell Dinner given by the Pilgrims of the United States, New York, 4th June, 1930.

"SINCE I came to Washington, my wife and I have endeavored to see as much of the life of the United States as the activities at your capital permitted. I might say, sir, that we hoped to see something of every one of your states before leaving. Time and space, however, have so conspired against us that we shall take our leave having visited, I am afraid, only thirty-two, just two-thirds of the total. But I am very happy to feel that we have travelled through as much of the country as we have. The diplomat who endeavors to see the United States of America through the spectacles of New York and Washington is attempting an impossible task. I hasten to say, sir, that I am casting no reflection on the spectacles—I am simply pointing out the magnitude of the view.

"As one moves through this vast country, as we have done, whenever this has been possible, and have seen those differences which mark the background and life of the various regions in north, south, east and west, one is conscious that your Republic is really composed of many nations, each with its own history and charm and its individual outlook. But through the pattern of your national tapestry, diversified as it may be, there runs a golden thread of warmth and hospitality to the visitor."

Mr. Massey referred to our boundary as a "unique boundary." Unique indeed it is, for "it is the longest border line between two organized states—twelve hundred miles of it are represented by an arbitrary line drawn across the prairies, and as many miles run through a tangled skein of boundary waters. The boundary is traversed by two hundred and sixty rivers and streams. It passes through one of the wonders of the world—Niagara Falls." I am quoting from another address given by Mr. Massey in the United States.

When visitors come from the United States to visit Canada, they receive the same impression of our country as did Mr. Massey in visiting the various states of the United States. The differences between the Canadians in Ontario, and the Canadians in Quebec, the differences between Canadians in Ontario and those in the Maritimes, those in Manitoba, Saskatchewan, Alberta, British Columbia and our new province, Newfoundland, are easily discernible.

WE, Canadians have not made the Canadians in Quebec like we are in Ontario, and we, in Ontario, have not changed the Canadians in each of our provinces, each which have their own individuality and characteristics. It is very unlikely, that we, in Canada, would become so Americanized, by adopting the culture of the United States, that we would lose our own Canadianism.

Does a Southerner, moving to New York, lose his Southern accent? Does a Scotsman coming to live in Canada lose his "burr"? I remember an amusing incident, which happened a few years ago, when I motored with a friend, Mrs. Ann Levenston, to Buffalo. At the border we were asked where we were born. I said, "Canada," and my friend, who came from England, over thirty years ago, and has been living in Toronto ever since, said, "I was born in England," to which the American Immigration officer replied, "You're telling me."

I DO NOT believe that the American newspapers, Magazines, Radio Broadcasts or TV coming from the United States will Americanize us, nor will they have any need to interject American propaganda into what they write or have to say, since their way of life is our way of life, and both of our countries have much which we can give to each other. This does not mean that what we have to give our own people, in what we write, and what we say is not important. When Canadians and Americans begin to fear each other, let the Martians come, for there will be no peace on earth for any people.

While we are on the subject of TV, it is reported that James C. Petrillo, of the American Federation of Musicians has made the U.S. television stations responsible for the collection and turning over to AFM, five percent of the grosses of TV films, which implements recent deals made by him under which films, originally made for theatrical exhibition, may be used on TV upon rescoring, and the payment of the five percent of the gross to the performance trust fund of the union. The various producers were informed by Petrillo, that the stations would be the collection agency for the federation. The same deals are in order for films originally made for TV.

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Toronto and District

BILL PRESS

Manager Paul Turnbull of the Famous Players' Granada Theatre, Hamilton, conducted a special screening of "The Prince of Peace" in advance of engagement at the theatre.

Those who accepted the invitation for the preview included 150 clergymen of Hamilton and district and executive representatives of the Imperial Order, Daughters of the Empire, also the Boy Scouts and Girl Guides.

Formerly with Canadian Odeon headoffice, Archie Laurie is understood to be identified with the arrangements for the Toronto engagement of gala touring swimming show which has been booked for a three-day stand, including a matinee, at the Canadian National Exhibition stadium later in June.

The first anniversary of the Kingston, Ont., Drive-In was featured by Manager R. MacLennan by the distribution of orchids to all lady patrons on the birthday night. The flowers had been flown from Hawaii for what was called "Orchid Night." A similar distribution of orchids featured the observance of the first anniversary of the drive-in at Peterborough.

G. R. Arnott of Consolidated Theatres Limited, Montreal, has been elected president of the Montreal district chapter of the National Office Management Association.

The Melody Fair tent show at Dufferin Park race track, Toronto, is scheduled to get under way Thursday night, June 21, with the opening performance of "Song of Norway." The Project will form further competition for Toronto theatres during the summer season if the shows continue to be presented nightly throughout July and August.

Mrs. Hugh Allward of Toronto, convenor of the I.O.D.E. film committee, reported enthusiastically at the organization's 51st annual convention in Saskatoon that the Children's Film Library Films were giving increasing satisfaction in four Provinces, Ontario, New Brunswick, Manitoba and Alberta.

The film chairman pointed out that local film councils had been active in many centres with the result that marked interest had been effected in the selection of library films for juveniles.

The chief complaint of the I.O.D.E. this time concerned the wide distribution of sex comics.

J. S. D. Tory, prominent Toronto barrister, has been elected vice-president of Photo Engravers and Electrotypers Limited which has been closely associated with Toronto film and theatre companies.

Maritime News

By ALICE L. FAIRWEATHER

The Knights of Columbus arranged a show of local talent which was held at the Dundas Theatre, Dartmouth, N.S. It was well attended and thanks were given to theatre manager Ivan Haley and his staff for their fine co-operation.

Three British pictures have recently been seen in Saint John, N.B. The Capitol (Famous Players, Jim Mitchell, manager) showing The Great Manhunt and the Strand (Odeon) having Come to the Fair. The long looked for Kind Hearts and Coronets was at the Strand Odeon and was well received. All I.O.D.E. members were notified of these features.

Holding the title of "the oldest theatre employee in the Maritimes" Edward Harrington, doorman at the Family Theatre, Halifax, N.S., has returned to his duties following an absence through illness. Mr. Harrington has been with the Franklin and Herschorn Company for thirty-six years.

Mr. and Mrs. Dennis Murphy of the Imperial Theatre, Sackville, N.S., spent a few days in Saint John. The Imperial being situated in a college town containing Mount Allison University, is largely attended by students and Mr. Murphy has many bright ideas for attracting these young people. The theatre is one of the Malcolm Walker chain in the Maritimes.

James A. Whitebone, Saint John, left for Geneva, Switzerland where he will attend the 34th session of the International Labor Organization as adviser to the Canadian Workers' delegate, Claude Jodin of Montreal.

"Jim" Whitebone is senior projectionist at the Paramount Theatre, Saint John, following a long career at the Capitol Theatre in that city. He is also a member of the Saint John City Council and senior Vice President of the Trades and Labor Congress of Canada.

Following the Geneva meeting Mr. Whitebone will travel to Milan, Italy, to attend a meeting of the International Conference of Free Trade Unions as one of the official delegates from the Trades and Labor Congress. The trip to Geneva was made by air.

VANCOUVER NEWS

JACK DROY

Peter Jorgenson, film technician, was in police court after being arrested on a charge laid by the RCMP who alleged he illegally brought into Canada $16,000 worth of movie equipment, smuggling them through customs. He is also charged with arson arising out of a fire at Jorgenson's studio, on the east side here.

George Clark, veteran of local show business and publicity representative for Famous Players for the past 25 years died when he fell from a window in his downtown apartment. He was a Canadian Picture Pioneer and also a member of Famous Players' 25-year club. Lloyd Muir, former publicity man for RKO in Vancouver, is now with International Film Distributors and will handle exploitation of "Prince of Peace," which will go out over the Famous Players circuit starting June 19th. Muir will retain management of the Ridge Theatre, Vancouver's newest theatre.

Theatre managers in Edmonton, Alberta, are enjoying the most prosperous times they have ever had while the rest of Canada is having hard times. The prosperity is shown in the fact that during the past two years seven new theatres and two drive-in theatres have opened. Edmonton is booming due to the new oil field in that part of the province. Famous Players have started building the new $700,000 Paramount Theatre in downtown Edmonton, which will seat 1,100 and is expected to open in 1952.

The Odeon Theatre managers Association gave a farewell party for retiring B.C. district manager Howard Boothe at the Vogue Theatre and presented him with a silver cigarette box suitably engraved. Boothe has spent the last 43 years in both theatre and film business in Western Canada, starting back in the silent film days at Winnipeg in 1908. Howard is a member of the Canadian Picture Pioneers (Vancouver). New district manager of Odeon operations succeeding Howard Boothe is Gerald Sutherland, who has been with the theatre chain since it was organized and recently as supervisor of suburban and out-of-town theatres of Odeon. He was in the RCAF in the last war, and is 36, the youngest member of the Canadian Picture Pioneers.

Norma Flood, former Paradise candy counter girl succeeded Bernie Harrie as cashier there. Irving Zaitzow, former Melville theatre manager, has replaced Bill Turner as manager of the Odeon-Kingsway theatre in Vancouver.

UNIVERSAL-INTERNATIONAL presents

"FRANCIS GOES TO THE RACES"

That talking mule is back and every laugh is a winner!

The fillies are wild about Francis and he can talk 'em into anything...

So picking winners is a cinch and what he's winning—ain't hay!

It's driving the bookies nutz... but Francis is a regular Gangbuster!

Starring

DONALD O'CONNOR · PIPER LAURIE

and **FRANCIS** *the Talking Mule...*

Winner of the "Patsy" Award as the best Animal Actor of the Year!

with **CECIL KELLAWAY · JESSE WHITE** · Based on the character "Francis" created by David Stern

Screenplay by OSCAR BRODNEY and DAVID STERN · Produced by LEONARD GOLDSTEIN · Directed by ARTHUR LUBIN

Another Hit From

Empire - Universal Films Ltd.

Universal Pictures Has Sent Seventy Stars To Promote Pictures

In one of the most comprehensive and sustained promotional efforts to aid exhibitors in their own cities and towns, Universal Pictures sent 70 stars, featured players and special personalities either singlely or in groups to 117 different key and sub-key cities and towns during the 18 months between October 1949 and April 1951 to support 29 different pictures released during the period, David A. Lipton, Vice-President in Charge of Advertising and Publicity, disclosed.

Lipton's announcement came as the Company launched a 16 key city tour in Chicago for its new stars Piper Laurie and Tony Curtis, co-starred in the Technicolor, The Prince Who Was A Thief. The 16 city tour, coupled with five additional cities which the stars visited as part of an advance campaign, is one of the most ambitious devised by Universal.

In addition to those tours and the one on behalf of The Prince Who Was a Thief, since April of this year Universal has set tours for Ma and Pa Kettle Back on the Farm, The Fat Man, Hollywood Story, and Francis Goes to the Races.

Among the stars and featured players who participated in the "grass roots" personal appearances between October 1949 and April 1951 were Shelley Winters, Ann Blyth, Van Heflin, Donald O'Connor, Alexis Smith, Ann Sheridan, Richard Conte, Ruth Hussey, Jimmy Durante, Marjorie Main, Spring Byington, Charles Coburn, MacDonald Carey, Yvonne DeCarlo, Claire Trevor, Marta Toren, Joel McCrea, Scott Brady, Diana Lynn, Audie Murphy, Ronald Reagan, Gloria De Haven, Susan Cabot, Alex Nicol, Leslye Banning, Lois Andrews, John Russell, Peggie Castle, Joyce Holden, Beverley Tyler, Jesse White, Meg Randall, Richard Long, Percy Kilbride, Del Chain, Dorothy Hart, Piper Laurie, Roc Hudson, Carol Varga, Jacquin Gray, Jackie Coogan and Robert Cummings.

Among the troupes and special personalities were Francis and his trainer; Bonzo and his trainer; Lt. Commander K. D. Ian Murray, an authority on pirate lore for Buccaneer's Girl; Dale Clarkson, the Up Front Girl; Jeanne Carmen, The Comanche Queen; Joan St. Oegger, Bud Westmore and Yvonne Wood, hair stylist, makeup and costuming heads of UI for Woman In Hiding; David Stern, author of Francis; a group of Comache Indians and a group of Sioux Indians; photographer Weegee on behalf of The Sleeping City; Captain Locke, the first U.S. Air Force Officer to be shot down behind the lines in North Korea to escape, for Target Unknown, and producer Milton Bren and William A. Seiter on behalf of Borderline.

The pictures released during the 18 months period which were covered by one or more personalities visiting one or more cities and towns, were UP Front, Air Cadet, The Groom Wore Spurs, Bedtime For Bonzo, Target Unknown, Tomahawk, Undercover Girl, Deported, The Milkman, Woman On The Run, Wyoming Mail, The Sleeping City, Louisa, Saddle Tramp, Winchester '73, Sierra, Curtain Call At Cactus Creek, Comache Territory, Ma and Pa Kettle Go To Town, Outside The Wall, Buccaneer's Girl, The Kid From Texas, Francis, Borderline, South Sea Sinner, Woman In Hiding, Undertow, The Story of Molly X, and Free For All.

Since April 30th, Francis and Miss Defense Bonds of 1951 have been touring on behalf of Francis Goes to the Races; Francis X. Bushman, Betty Blyth, Cindy Garner and Judith Braun are aiding Hollywood Story; Percy Kilbride, Del Chain and Bob Donnelly have been aiding Ma and Pa Kettle Back on the Farm; J. Scott Smart has been aiding The Fat Man; and Piper Laurie and Tony Curtis have of course been out on The Prince Who Was a Thief."

In releasing this report summarizing the U-I "grass roots" personal appearance activities, Lipton disclosed that U-I will continue to support its forthcoming pictures with the same type of intensive promotion at the point of sale, in small towns as well as big key cities.

Atlantic Films And Electronics Ltd.

The formation of a motion picture production company was announced by Mr. Derek Marshall, managing director of Motion Picture Supplies Ltd. St. John's Newfoundland, and also executive administrator of the newly organized company.

Under the terms of a bilateral agreement, the Electronic Division of Motion Picture Supplies Limited will be absorbed by the new company which will be known as Atlantic Films & Electronics Limited.

It is proposed to undertake immediate production of documentary, educational and instructional films, news reels, travelogues, film strips, slide films for use in schools and other institutions. The new company also proposes to set up facilities for micro-filming of records and documents.

The former Electronics Division of Motion Picture Supplies Limited will be greatly expanded and laboratories for the development of special electronic devices will be available.

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RAY PRESENTS

(Continued from Page 6)

DAVID O. Selznick's Gone With The Wind, re-released in Paris by Loew's International is in its 11th week, having previously played 38 weeks. As a re-issue it is in its 15th week at the Palace Theatre in Barcelona, and the Palacia de la Musica, Madrid. Long runs appears to be the order of the return of what is considered "the greatest motion picture ever made."

Meanwhile, it is reported, that the Selznick Releasing Corporation formed by David Selznick, four years ago, to handle distribution of his own product will discontinue its domestic distribution in the U.S.

It will continue to release the pictures of David O. Selznick and other pictures, abroad, with headquarters for the foreign distribution moved from New York to London.

IT HAS not been decided whether the distribution in the U.S. is a temporary or a permanent arrangement. Leonard Case, vice-president and treasurer, and Louis T. Stone, Assistant, are joining the Columbia Broadcasting System shortly. Both will be executives on the staff of James Seward, the latter who handles all negotiations for the network. Daniel T. O'Shea, who was formerly associated with David O. Selznick, joined Columbia sometime ago, and has an important position, working closely with the President, William C. Paley. James Seward reports to Daniel O'Shea.

The foreign distribution is under the direction of Victor Hoare, London, who will supervise offices there, in Mexico City, Buenos Aires, Paris and Brussels. Betty Goldstein will handle all foreign matters from the New York office. Sam Sigman remains with the company in New York, and Frank Davis, attorney, who joined the company about six months ago, will take care of domestic matters in conjunction with Sam Sigman.

DAVID Selznick has two pictures which will shortly be distributed in the U.S., Gone To Earth, retitled, Gypsy Blood, starring Jennifer Jones, and which was produced in England jointly with Sir Alexander Korda, but one-third of this picture has been re-shot in Hollywood by David Selznick. Miracles Only Happen Once, was produced in French, in France, and stars Alida Valli. Mr. Selznick has the American distribution rights.

The distribution set-up of SRO established a new policy in distribution by an Independent Producer, and might have established a successful precedent had this company had a flow of product. Unfortunately, the deal made for a number of pictures to be produced by Marc Hellinger terminated with the latter's death, prior to the production of any of his pictures.

No distribution set-up, irrespective of its economics, can remain in business with just a few pictures in distribution, for as they say in England, what one makes on the swings, one loses on the round-about.

DAVID SELZNICK is a great producer, but distribution is another form of our business, the down-to-earth practical form in which a production is weighed upon the scales of dollars and cents. For every Einstein who is a musician, and for every Churchill who is an artist, there are a thousand scientists who have no ear for music, and a thousand statesmen, who could not even appreciate a painting, much less paint their ideas on canvas. For every million scientists, there is one Einstein, and for every million statesmen, there is one Churchill.

We have no Michelangelos, Leonardo Da Vincis, Cellinis today, who are capable of being statesmen, diplomats, painters, architects, silversmiths, sculptors, and may I discreetly mention, great lovers, combining such knowledge, such skill and artistry in one human brain. Such supermen died in Noah's Flood, and Noah had not a sufficient number of sons to seed a race of gods and goddesses.

We have discovered in Motion Pictures, that men in certain-fields, who have in these fields shown brilliant results, have failed to benefit materially from their efforts when they sought to combine a number of fields under their personal direction.

THE ability which makes an outstanding producer does not function to advantage in distribution, the latter field which is trading. There is no romance, or glamor in distribution, and it is my opinion, that next to the tough job which circuit bookers have, the most exacting field is motion picture operation, for it does not only wrack the brain, but it goes down into the very bowels of enterprise.

Here is a field which kills Prima Donnas, a field in which irritations are the roots of ulcers, and these can form more quickly than an oyster can cover its irritation by the production of a pearl.

There are no distribution-oysters, who can live in a shell and reveal the pearl of their distinction, such oysters are caught up in the nets of trading, opened by the sharp blade of economic pressure, and are swallowed. It is a case of hunger.

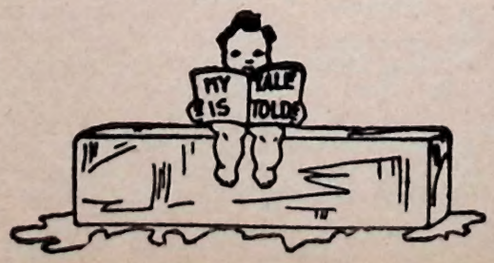
JOHNNY COHEN of Toronto has returned from a trip abroad, accompanied by his wife. While in Paris, Johnny expressed, in his own individualistic way, the meaning of "entente cordiale." While seeing the Follies Bergere show in Paris, in company with his wife and friends, one of the beauteous ladies came down the ramp from the stage, and asked one of the patrons sitting in front of Johnny to come up on the stage, which he did. This beauteous lady then asked Johnny to come on the stage, and urged by his wife to be a good sport, Johnny reluctantly followed the beauteous lady to the stage. After putting Johnny and the other patron through some paces, the beauteous lady then told Johnny that he could kiss her, whereupon Johnny kissed the lady on both cheeks, and then gave her a resounding smack on her behind, at the same time calling out "Vive la France." Needless to say, 40,000 Frenchmen cannot be wrong, and hundreds of other visitors to Paris, who were in the theatre, joined in the applause, the laughs, and general merriment which followed, and literally-speaking stopped the show.

During the intermission, a number of patrons from our part of the world, came forward to congratulate Johnny, and the management of the Follies Bergere, having taken note of what a hit this impromptu action of Johnny's had been, offered him a position with the company.

It did not take long for this hit to spread through Paris, and wherever Johnny went, they called him "Johnny of the Follies Bergere," and a good time was had by all.

It may be unnecessary for me to mention that, when Johnny, his wife and friends visited the Follies Bergere, the spirit of Johnny Walker was with Johnny Cohen to a moderate degree, and without giving Johnny Walker a plug, you and I will admit that Johnny Walker from Canada provides a spirit of comradeship.

We are very glad to welcome Johnny Cohen and Mrs. Cohen back to Toronto, and Johnny tells me that, when you place yourself in the hands of Cook & Son Agency, when taking a trip abroad, this company surely cooks with gas.



CAPITAL STORY

by Bill McLaughlin

John H. (Jack) Holt, manager of the Auto-Sky Drive-In Theatre on the Baseline Road, was the victim of a daring hold-up. A black-masked, armed thug held up Jack in the driveway of his city apartment and escaped with a brief case containing over $1,200, mostly in bills and representing the outdoor theatre's "take" during the previous several days. Circumstances surrounding the hold-up lead police to believe that the gunman had carefully "cased" his victim and the immediate area of the robbery.

Robert E. Maynard has had the front of the Francais Theatre redecorated and is pepping up the newspaper advertising for the lower-town playhouse with constant mention of the current Foto-Nite offer of $1,000. Mr. Maynard recently took over this house from the Paquin interests.

Casey Swedlove has just branched out from his theatre holdings in Ottawa, Prescott and Cardinal, by buying an interest in a drive-in restaurant at Hog's Back on the Prescott Highway near Ottawa. The former Teskey's dance hall and eatery has been re-christened "Miss Carleton" and after a complete face-lifting with attractive neon decorations, it has opened to satisfactory business with the genial Casey acting as greeter at the main entrance.

Police and parties of searchers are continuing their way through mosquito-infested bushland and creeks in the Lake Ste. Germaine area in the Province of Quebec, 40 miles northeast of Ottawa, for some trace of John Hausler, well-known Ottawa showman and former partner with Donn B. Stapleton in the operation of the Westboro Theatre. Hausler, 56, left the city alone a few weeks ago, bound for some fishing at the exclusive Denhome Fishing Club on the shore of the lake, of which he was a member. His car was found abandoned on the lake shore, opposite the club, his packsack, fishing tackle and hat on a rock from which he had evidently been casting. Quebec Provincial Police are carefully combing the missing man's business background for some possible clue

Martin L. McDonald, assistant manager of the west-end Elmdale Theatre, died in hospital after a short illness. His position is being filled by Milton Ross who was at one time connected with the Capitol Theatre here.

Barney Weiss, well-known showman who brought many outstanding concert artists and foreign-made films to Ottawa during the past 30 years, died at his home at the age of 60. Until his retirement five years ago Mr. Weiss operated the Capitol Hotel on Rideau street. In addition to his other activities, he was prominent in the political scene and in Jewish welfare and philanthropic work.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
The Thing (RKO) with Kenneth Tobey and Margaret Sheridan.

LOEW'S
Fourth Week. The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.

UPTOWN
Apache Drums (E-U) Technicolor with Stephen McNally and Coleen Gray.

SHEA'S
Dear Brat (Para.) with Mona Freeman and Billy De Wolfe.

UNIVERSITY-NORTOWN
Half Angel (20th-Fox) Technicolor with Loretta Young and Joseph Cotton.

ODEON-CARLTON
Pool of London (JARO) with Bonar Colleano and Susan Shaw.

HYLAND
Fifth Week. The Browning Version (JARO) with Michael Redgrave and Jean Kent.

VANCOUVER

VOGUE
Up Front (E-U) with David Wayne and Tom Ewell.

STUDIO
Devil in the Flesh (E-U) with Micheline Presle and Gerard Philips.

CAPITOL
Payment on Demand (RKO) with Bette Davis and Barry Sullivan.

STRAND
The Last Outpost (Para.) Technicolor with Ronald Reagan and Rhonda Fleming.

ORPHEUM
On the Riviera (20th-Fox) Technicolor with Danny Kaye and Gene Tierney.

MONTREAL

CAPITOL
Second Week. The Lemon Drop Kid (Para.) with Bob Hope and Marilyn Maxwell.

LOEW'S
Father's Little Dividend (MGM) with Spencer Tracy and Joan Bennett.

PALACE
I Can Get It For You Wholesale (20th-Fox) with Susan Hayward and Dan Dailey.

WINNIPEG

CAPITOL
September Affair (Para.) with Joan Fontaine and Joseph Cotton.

LYCEUM
Gambling House (RKO) with Victor Mature and Terry Moore.

MET
Soldiers Three (MGM) with Stewart Granger and Walter Pidgeon.

ODEON
Cage of Gold (JARO) wih Jean Simmons and David Farrar.

CALGARY

CAPITOL
Payment on Demand (RKO) with Bette Davis and Barry Sullivan.

PALACE
Molly (Para.) and Star Spangled Rhythm (Para.).

GRAND
Bedtime for Bonzo (E-U) with Ronald Reagan and Diana Lynn.

UPTOWN
Harriet Craig (Col.) with Joan Crawford and Wendell Corey.

SAINT JOHN

CAPITOL
Tarzan's Peril (RKO) and Disney Festival (RKO).

PARAMOUNT
Half Angel (20th-Fox) Technicolor with Loretta Young and Joseph Cotton.

"Look Forward Showing"

Warner Bros.' "Look Forward Showings" of four of the company's most important forthcoming production took place throughout the country on June 12th and 13th, teed off with the screening, at the New York Strand Theatre of Jim Thorpe—All American, the story of the half-century's greatest athlete, starring Burt Lancaster, Phyllis Thaxter, Charles Bickford and Steve Cochran, directed by Michael Curtiz and produced by Everett Freeman and A Streetcar Named Desire, starring Vivien Leigh and Marlon Brando in the film version of Tennessee Williams' Pulitzer Prize and New York Drama Critics Award play, produced by Charles K. Feldman for Warner Bros, and directed by Elia Kazan.

Several hundred exhibitors and theatre managers in the Metropolitan area turned out for the two-day showings in response to the invitation of Warner Brothers' vice-president and General Sales Manager, Ben Kalmenson to exhibitors in the United States and Canada to "Come—Come see this product, and you will see for yourself why every exhibitor owes it to himself, to his theatre, to his industry to look forward and go forward with optimism and faith."

Next day the exhibitors also saw Strangers On A Train, Alfred Hitchcock's suspense drama starring Farley Granger, Ruth Roman and Robert Walker and Captain Horatio Hornblower, Technicolor sea saga co-starring Gregory Peck and Virginia Mayo.

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MARTIN GAVIN
His treachery made the West erupt under the deadly fire of the Gatling gun!
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